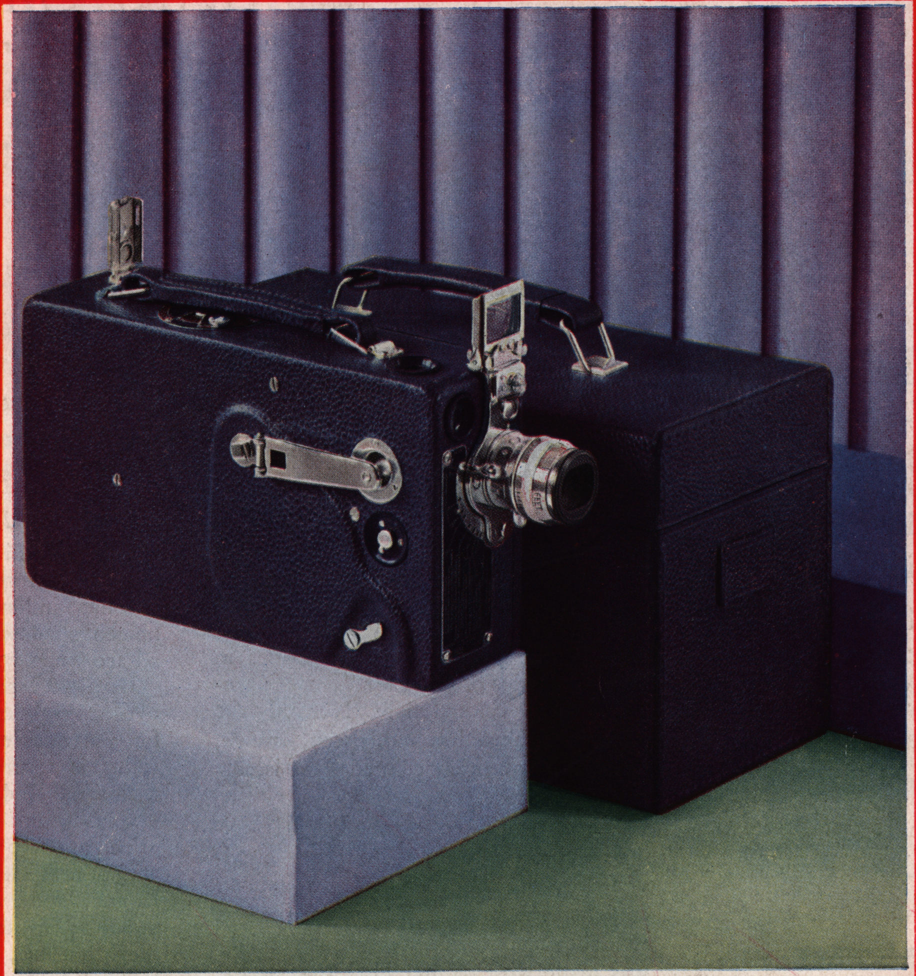
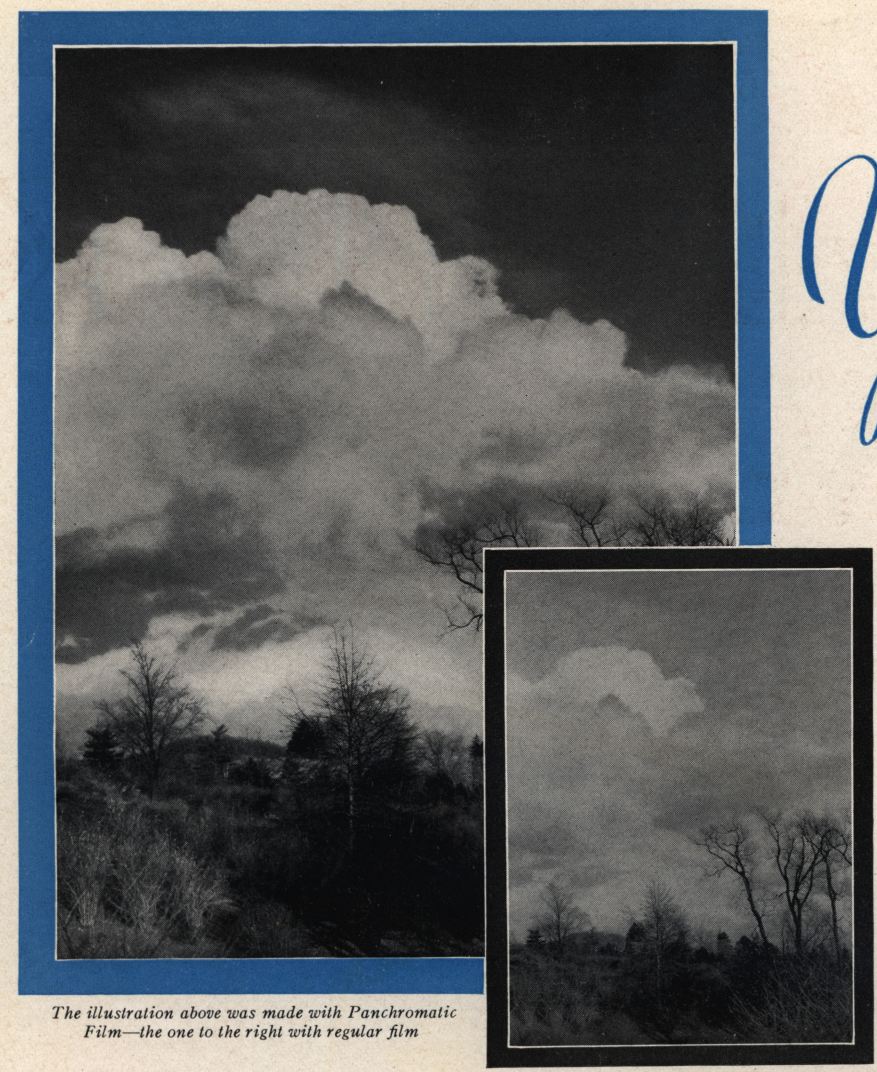
90
B/C

The CINÉ-KODAK News



THE NEW CINÉ-KODAK
MODEL K

AUGUST-1930



The illustration above was made with Panchromatic Film—the one to the right with regular film

You can reach the clouds--

with Ciné-Kodak Panchromatic Film

Note the difference in result between Panchromatic Film and ordinary Film. "Pan" Film brings out beauty by representing colors in properly related tones.

INSTINCTIVELY, you favor the picture on the left. A single glance suffices to show the remarkably faithful black and white reproduction of the natural color values. Here is the kind of picture you want . . . the kind that Ciné-Kodak Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

Nor do you have to take brightly colored subjects in order to see the advantages of "Pan." They are equally evident even in a fall landscape such as that shown above. The picture at the right was made with regular film; that at the left with "Pan." Compare the two. Note, in the "Pan" picture, the contrasting detail in the foreground, the striking effect of the billowy clouds, the greater beauty of the picture as a whole. Even the subdued fall colors are given their proper color value by "Pan."

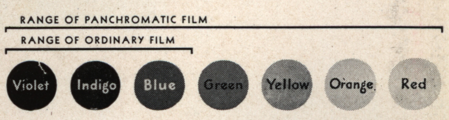
That explains Ciné-Kodak Panchromatic Film . . . it reproduces, in their correct black and white relationship, all the colors of natural light . . . it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures. . . all are yours with "Pan."

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model K, B or BB, *f.*1.9, is priced at $2.50; for the Model K, *f.*3.5, $2.00; for the Model M, B or BB, *f.*3.5, or Model B, *f.*6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f.*3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 3.

AUGUST 1930

Good News for Our Traveling Readers!

THE new tariff may have caused a difference of opinion among movie makers as citizens, but there can be no question of its benefit to those of you who travel abroad. Under the terms of the act recently passed, amateur motion picture film exposed in foreign countries may be brought into the United States duty free, whether developed or not, provided the films are of American manufacture *and bought in America*, and are not to be used for commercial purposes.

This has not been the case heretofore, and movie makers have consequently been more or less annoyed because strict interpretation of the law held their films subject to compartively heavy duty. At the time when the Fordney-Macomber tariff bill was passed (1922), 16 mm. film and the specifically amateur equipment that is now in such wide use had not yet been offered to the public. Virtually the only motion picture film imported was film of standard width for commercial use in this country.

The present Congress, taking cognizance of the case of the amateur cinematographers, has left film for commercial purposes still dutiable but has provided free entry for amateurs' motion picture films, with the stipulations that proof shall be made that the films are of American manufacture and that they shall not be used for commercial purposes.

This exemption from duty marks the successful culmination of three years' intensive effort on the part of the Amateur Cinema League to bring about such a result.

A notice sent by the Amateur Cinema League to its members remarks that, pending the issuance of customs regulations based upon the new tariff act, unofficial information indicates, "Movie amateurs presenting films for entrance into the United States will be well advised to enter these films upon their baggage declaration and to note, under the entry and upon the declaration itself, the phrase, 'the above-listed films are intended for purely personal use and are not to be used for commercial purposes.' If any question should arise, reference should be invited to paragraph 1615 of the Tariff Act of 1930."

The notice further points out that, pending the establishment of more definite means for identifying films as of American manufacture, "United States Customs authorities will probably base decisions upon their very wide knowledge of origins of manufactured products."

Briefly, here's the procedure. Buy American made film at home. Bring it back in the same cartons in which it came—whether or not you have it processed abroad. Declare it for what it is—personal movie film.

The New Ciné-Kodak Model K

And the New Ciné-Kodak Model M

HERE'S real news—good news—for every 16 mm. camera user. The new Ciné-Kodak, Model K. It incorporates every necessary refinement for the most expert home movie making, coupled with dependability and ease of operation. Priced far below what you would expect to pay for a photographic instrument of such beauty and ability. The new Ciné-Kodak, Model M, is another sensation. See pages 6 and 7 for further information about these two new and remarkable movie cameras.

Filming the Frijoles

Mr. J. M. Ramsay of Cleveland, Ohio, "does" the Canyon del Rito de los Frijoles

Mr. J. M. Ramsay, author of this article and enthusiastic camera man, who has a word to say about "Pan" film and filters

THE Canyon, in case you don't know it (we didn't) is located in New Mexico slightly north of Santa Fe. Translated into English, this colorful name means the Canyon of the Ritual of the Beans, or Bean Rites Canyon. There, a great many years ago, lived a race of people of whom not too much is known, but of whom there is considerable evidence that they *did* exist in the tier on tier of cliff dwellings along the canyon walls. Suppose we let Mr. Ramsay tell the story in his own words.

"In Frijoles Canyon, according to the reports at Washington, is to be found the greatest amount of actinism anywhere in the country. Here are blue skies of a blue so deep as to be almost unbelievable to a city dweller. Here, too, in gigantic walls of volcanic origin, sand and rock, and ash, and tufta strata—varying in hue from light yellow to deep green—a gamut of fantastic colors offers a tantalizing challenge to every amateur cinematographer, and, incidentally, to his ability to record such startling color contrasts upon his black and white film. Along the walls of the northernmost part of the Canyon are ruins of prehistoric Indian apartment houses—cliff dwellings without number, dug into volcanic rock, which in places appears as white as snow, and against which sooted ceilings stand out in relief as the proverbial blueberry in a pan of milk.

"Panoraming upwards from the multi-colored walls of the Canyon to the deep turquoise of the cloud-studded sky, we envisioned films of incomparable beauty. But how, you ask, did we know that we were getting them? For one thing, Ciné-Kodak 'Pan' film, and, for another, filters.

"We went for pictures. We got them as never before. Ciné-Kodak 'Pan' film settled the question of what film to use once and for all as far as I am concerned.

"If you ever pass through Santa Fe, stop off for the half day necessary to visit Frijoles through the medium of several busses which make regular trips to the edge of this almost forgotten community of the original Americans. And bring your movie camera with you."

"Fitch Films Offer"

How one camera enthusiast presents his home movies

OUT in back of 2317 North Delaware Street, Indianapolis, is a most inconspicuous building, set in the midst of a lovely little garden. No one would suspect it of being anything else than a garage—which it is. Yet closer inspection of a side entrance reveals the legend, "Stage Door." If you possess the requisite courage to open one of these things you step onto a miniature stage, on which there is a good sized screen concealed from the "front" by colorful drapes. Peering through the "drop" you will see several folding chairs facing, and slightly below, the stage. Beyond the "pit" is a raised platform with one or two comfortable wicker chairs and an enclosed projection booth. This is the "movie theater" of Mr. Frank Fitch, Jr.—Top tariff for any performance, 2 pins. Other than Cinegraphs, the shows deal entirely with neighborhood activities.

Mr. Frank Fitch, Jr., and an exterior and interior of his little theater

Mr. Fitch's enthusiasm for pictures dates back to his seventh year, when he was introduced to the projected images of an old fashioned stereopticon. On his eighth birthday he received a small 35 mm. projector, and immediately began the projection of films for the entertainment of his friends—Tom Mix thrillers and Charlie Chaplin comedies. Later he decided to make his own movies. After considerable search he secured a 35 mm. movie camera of French origin. But there was one very serious drawback—the cost of film. This hindrance was removed when, two years ago, he discovered the Ciné-Kodak and 16 mm. film.

His slogan has always been—"If you are going to take pictures, take them right—and if you are going to show pictures, project them right." Hence the transformation of the family garage. And Mr. Fitch's films have "sound effects" and all. In back of his porous screen is an amplifier with a phonograph "pick-up." Auto horns and door bells also help to "cue" his films. Vari-colored footlights weave magic patterns against curtains of unsuspected origin—sheets, dyed royal blue, to be exact. They slide slowly apart, the resonant tones of an organ peal forth, and on the screen song slides appear—projected by that same stereopticon—for the Fitch Theater boasts also of these. The organ was picked up for next to nothing, repainted, and one of Mr. Fitch's chums supplies the music. Quite a show, indeed.

Ciné-Chat

Gathered From Our Mailbag and Notebook

Allowances on Model B *f*.3.5 and Model B *f*.6.5 Ciné-Kodaks

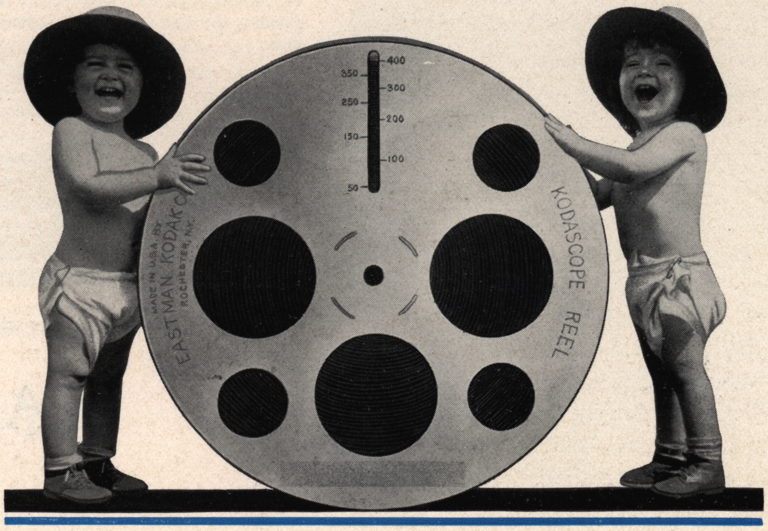
WE WONDER if owners of Model B *f*.3.5 and *f*.6.5 Ciné-Kodaks realize that there is a very fair plan by which they may exchange their cameras for reconditioned Model B *f*.1.9 Ciné-Kodaks?

Briefly, this is it: Either through your dealer, or direct with the Company at Rochester, your Model B *f*.3.5 Ciné-Kodak and $55.00 will secure for you a Model B *f*.1.9 Ciné-Kodak. Your Model B *f*.6.5 Ciné-Kodak and $85.00 will do the same. The Model B *f*.1.9 lists at $150.00.

With the Model B *f*.1.9 it is possible for you to make movies in Kodacolor—telephoto shots when your Ciné-Kodak is fitted with the *f*.4.5 long-focus lens—indoor movies with natural light too dim for effective movie making with *f*.3.5 or *f*.6.5 lenses—and, plus the Kodalite, opens up a wonderful source of movie subjects within your home day or night.

The Model B *f*.1.9 Ciné-Kodaks supplied on this exchange *are not* new cameras (but, then, neither are the ones you are trading in at little or no price penalty) but, they *are* new in appearance and perfect in performance. Cases and lenses are entirely new. They do not have a lever device for detaching the *f*.1.9 lens and attaching the *f*.4.5 long-focus lens, but the two thumb screws which hold the former in position may easily be removed, and used to attach the latter. Guarantee? The same which comes with every new Eastman product—the name "Eastman Kodak Company" on the case.

By the by, *some* Model B *f*.6.5 Ciné-Kodaks were not equipped with eye level finders. An extra cost of $7.50 is necessary in this case when exchanging them for Model B *f*.1.9 Ciné-Kodaks, which have eye level finders.



MORE confirmation of title making enthusiasm from Mr. Oliver F. Bauer of Rochester, N. Y.; Mr. G. S. Warner of El Reno, Oklahoma; Mrs. R. W. Tunnell of Newton, Mass.; Mr. Clarence L. Fisher of Lyons Falls, N. Y.; Mr. J. A. Dick of Glasgow, Scotland; Mr. A. C. Dampf of Wilkes-Barre, Pa.; Mr. John B. Sherwood of Pittsburgh, Pa.; Mr. E. M. Raban of Fort Worth, Texas; Mr. John A. Brabson of Greeneville, Tenn.; Mr. Robert Schantz of Dayton, Ohio; Mr. C. E. Heller of Milwaukee, Wisc.; Mr. William J. Shannon of Jersey City; Mr. R. M. Roland of Chicago; Mr. E. A. Hester of Pittsburgh, Pa.; Mr. A. L. Katzenmeyer of Elkhart, Indiana; Dr. Ralph H. Chaney of Augusta, Ga.; Mr. R. W. Owen of Louisville, Ky.; Mr. A. Drenkard of Grantwood, N. J.; and Mr. F. M. Bouda of Two Rivers, Wisc.

Mr. E. H. Hagen of Appleton, Wisconsin—from whom we have heard before—wrote us relative to the comparative diaphragm openings of Kodaks and Ciné-Kodaks. His question was, "If for certain conditions an exposure of 1/25 of a second at *f*.11 is correct with a Kodak, what diaphragm stop should be used with a Ciné-Kodak?" Each frame of Ciné-Kodak film—due to the fact that Ciné-Kodaks have 180° shutters—receives 1/32 of a second exposure at normal speed. As this is slightly less than the 1/25 of a second given to the Kodak exposure, the correct diaphragm stop for a Ciné-Kodak would be between *f*.11 and *f*.8. The "speed" of both Kodak and Ciné-Kodak Film, whether Panchromatic or Safety Film, is comparable. Ciné-Kodak owners who are also Kodak owners might reverse this procedure by consulting the built-in exposure guide on the front of their Ciné-Kodaks and applying this rule of thumb to the taking of snapshots of similar subjects.

■ ■

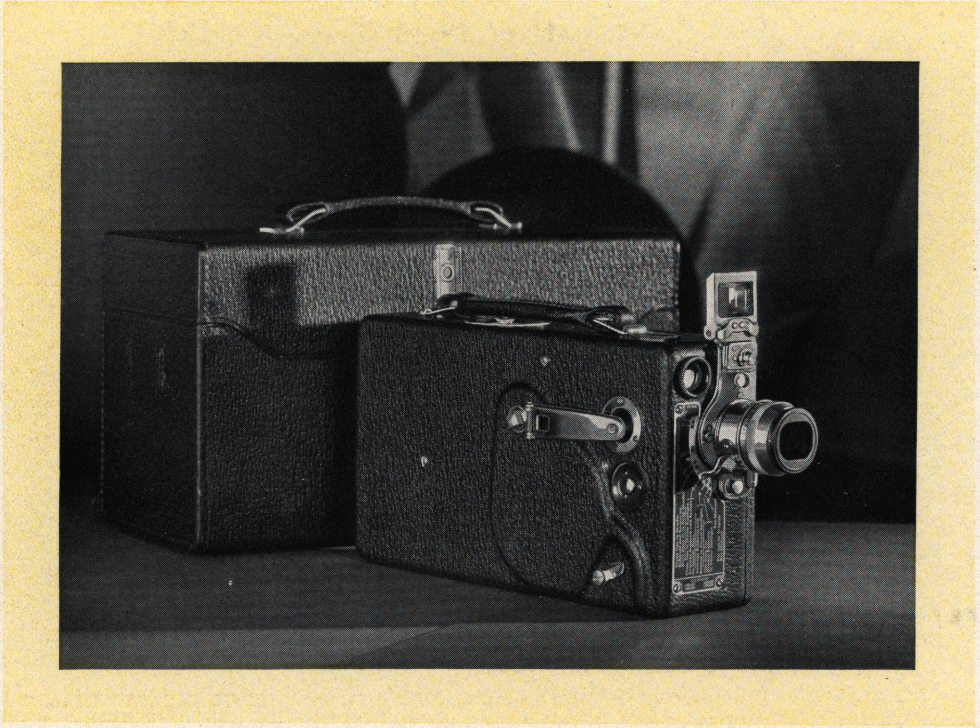
THE August issue of "Movie Makers" is now off the press. Every summer-time movie maker should have a copy of it. And there is no reason why you cannot—its publishers, The Amateur Cinema League of 105 West 40th Street, New York City, will gladly send you a copy of the August issue, absolutely free, if you will request them to do so.

Among the many subjects treated in the current issue are exposure problems of the summer months, the use of filters, outdoor filming, the application of continuity in home movies, the making of "thrill" shots and the use of motion pictures in criminology.

We might correct, at this point, a misunderstanding that appears to exist in the minds of some of our readers in that there is some connection between the Amateur Cinema League and the Eastman Kodak Company. Several readers have recently written the League relative to the Ciné-Kodak News—which letters were forwarded to us.

The Ciné-Kodak News comes to you with the compliments of the Eastman Kodak Company of Rochester, N. Y., and neither the publication nor the Company is in any way connected with the Amateur Cinema League—we are merely in hearty accord with the excellent work they are doing through their official publication, "Movie Makers."

A New Ciné-K
Every Necessary
Refinement for Bl
color and Telepho



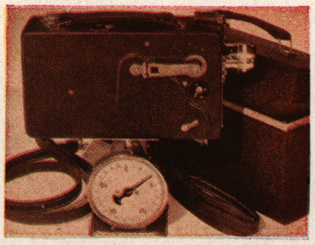
Ciné-Kodak
MODEL K

Marve
Ciné-K
ety o
Movie
Most

Make a Mental List of the Features Your Ideal Movie Camera Should Have « « the New Ciné-Kodak, Model K, Has Them All!

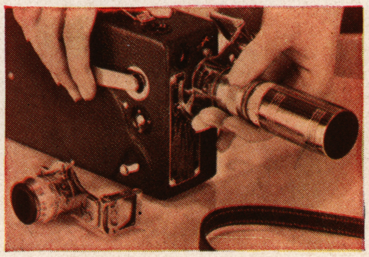
ALTHOUGH it uses either 50-foot or 100-foot film rolls, it is only slightly larger than the Ciné-Kodak, Model BB, and far more compact and lighter than its 100-foot predecessor, the Ciné-Kodak, Model B. The new Ciné-Kodak, Model K, is supplied with either an *f*.3.5 or an *f*.1.9 lens—interchangeable, as well, with the *f*.4.5 long-focus lens for telephoto shots. It is available in your choice of real leather coverings—dark gray, blue, brown or black, with a carrying case to match. The carrying case is equipped with a shoulder strap which fits entirely around the case, but permits easy opening of the case for the changing of lenses, filters or film. This case holds the Ciné-Kodak, the *f*.4.5 long-focus lens, and either two 100-foot rolls of film, or one 100-foot roll and the Ciné-Kodak Filter Outfit. The fittings are finished in rustproof chromium plate. The camera has both waist high and eye level finders—and the front element of the eye level finder is attached to its particular lens mount. Thus the finder and lens are always in agreement. When you change the lens you change the finder. The Ciné-Kodak, Model K, has two speeds—normal and half speed. It is, of course, spring driven. The winding arm is attached to the case, and fits snugly into it when not in use. A footage indicator automatically registers the amount of exposed and unexposed film in the camera. Similar to Ciné-Kodak, Models B and BB, there is a built-in exposure guide on the front of each Ciné-Kodak, Model K—there should be no film wasted because of exposure misjudgments with this Ciné-Kodak. It is daylight loading and unloading. The cover is easily removed and is provided with a safety catch which prevents accidental release. The camera's frame is sturdily made of aluminum alloy.

In short—a movie camera that "has everything!"



SURPRISINGLY LIGHT AND COMPACT

The new Ciné-Kodak, Model K, weighs but 3 pounds, 11½ ounces including the 100-foot take-up reel—an almost incredibly modest weight for so talented a movie camera. Fitted with an *f*.1.9 lens its over-all dimensions are 9⅜ inches long by 2⅝ inches wide and 5 inches in height. Easy to carry—easy to pack. A pygmy in size and a giant in ability.



INTERCHANGEABLE LENSES

The new Ciné-Kodak, Model K, is equipped with either an *f*.1.9 or *f*.3.5 lens. Both the *f*.1.9 and *f*.3.5 lenses are *focusing* lenses, giving critically sharp focus from 2 feet to infinity. Either is easily and instantly interchangeable with the *f*.4.5 lens for making telephoto shots—a feature much in demand with all amateur movie makers and particularly with followers of sports. The *f*.4.5 lens is *not* supplied with the Ciné-Kodak, Model K, but is sold as an accessory.

If your original choice is an *f*.3.5 lens equipped Ciné-Kodak, you may later change to the ultra-fast *f*.1.9 lens—thus bringing Kodacolor movies within the scope of your camera, and also scenes with adverse lighting conditions beyond the range of the *f*.3.5 lens.

All of these lenses fit every Ciné-Kodak, Model K, without alterations or adjustments.

The extra lens, when not in use, is *off* the camera, *safe* in the carrying case—thereby lessening weight and avoiding confusion.

An important feature is that the front element of the eye-level finder is attached to the lens mount, and changes with the lens.

There is no possibility here of forgetting to change the finder when you change the lens.

EASTMAN KODA

ROCHESTER, N

for AUGUST 1930

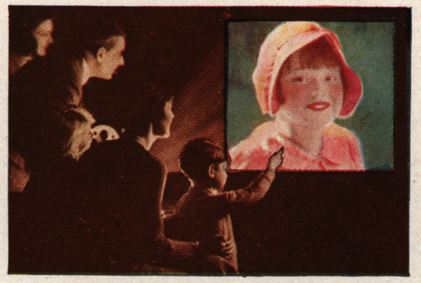
Kodak Incorporating
Home Movie Camera
lack and White, Koda-
to Movies « « « «

velously Compact and Light, the New
-Kodak, Model K, Supplied in a Vari-
of Distinctive Colors, Offers the Home
ie Maker Everything He Requires at a
t Moderate Price

TWO SPEEDS

Similar to Model BB Ciné-Kodaks, the Model K is equipped to make movies at half speed, at the pressure of a button. The half speed feature is especially helpful in making movies under light conditions normally prohibiting movie making—is particularly of advantage when making Kodacolor movies with the Model K, *f*.1.9, in light shade or on slightly cloudy days—and is much in demand for the making of "trick" shots. For the action in films made at half speed is given a twice increased tempo when projected, and many a novel touch may be achieved with this device.

MAKES MOVIES IN KODACOLOR



With an *f*.1.9 lens, and only with an *f*.1.9 lens, fitted to the new Ciné-Kodak, Model K, may movies be made in Kodacolor. A Kodacolor Filter is used, and the camera is of course, loaded with Kodacolor Film. Model K Ciné-Kodaks fitted with an *f*.3.5 lens, will not make Kodacolor movies. The *f*.3.5 lens may at any time be turned in for an *f*.1.9 lens at the moderate cost given below.

SEE IT AT CINÉ-KODAK DEALERS'

You must really see this new Ciné-Kodak to appreciate it. Take it in your hands—look through the finder—start the motor—shift to half speed and back to normal on the same exposure—change from one lens to another, quickly, easily—see it in its different colors—note the compactness and adequacy of the carrying case. You've a real treat in store for you in the new Ciné-Kodak, Model K.

PRICES

The new Ciné-Kodak, Model K, equipped with an *f*.1.9 lens, complete in carrying case—$150.00. The new Ciné-Kodak, Model K, fitted with the *f*.3.5 lens, complete in carrying case—$110.00. An allowance of $15.00 is made for the *f*.3.5 if it is later exchanged for an *f*.1.9 lens, which costs $60.00. This would make the cost of the camera $155.00—$5 more than if an *f*.1.9 lens equipped Ciné-Kodak, Model K, had been purchased originally.

AK COMPANY
NEW YORK

Another New Ciné-Kodak

CINÉ-KODAK MODEL M

THIS new Ciné-Kodak is similar to the new Ciné-Kodak, Model K, in size and general appearance, and is by far the lightest 100-foot 16 mm. amateur motion picture camera on the market, tipping the scale at 3 pounds, 6⅝ ounces. The new Ciné-Kodak, Model M, is equipped with an *f*.3.5 built-in, fixed-focus lens, which will give perfectly clear pictures from 5 feet to infinity "as is," and from 2 feet to 5 feet with the help of the portrait attachment which can be fitted to the lens. This lens is *not* interchangeable with either the *f*.1.9 lens or the *f*.4.5 lens, and the Model M, *f*.3.5, cannot be altered later to accommodate either of these lenses.

Similar to the Model K, the Model M will take either 50-foot or 100-foot rolls of film.

The new Ciné-Kodak, Model M, will not make movies in Kodacolor.

This new camera is fitted with only an eye-level finder and is without the half-speed feature of the Model K.

By now you must realize that here is a movie camera, which, through its sturdiness, simplicity and dependability, has reduced movie making to an almost automatic basis. It is practically impossible to make anything *but* good movies with the new Ciné-Kodak, Model M. This is the camera to turn over to the youngsters—this is the camera with which the veriest beginner cannot go wrong!

Loading?—Simplicity itself.

Focusing?—It's *always* in focus.

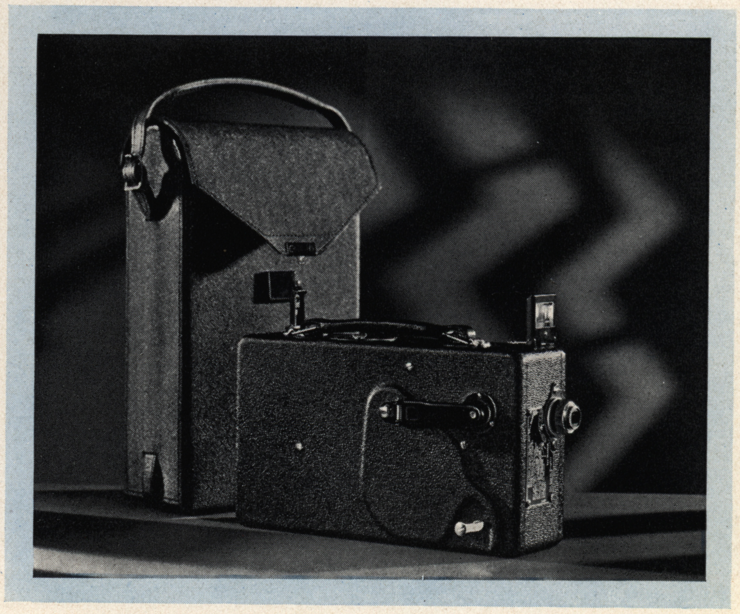
Exposure?—Sixteen frames a second, for 35 seconds at one winding if you wish.

Diaphragm stop?—Merely consult the exposure guide on the front of the camera.

Film consumption?—A footage indicator accurately reports the passing of every foot of film.

Truly, this is *the* camera for the strictly amateur "amateur." It comes to you equipped with a handy carrying case, in black only, at the surprisingly low figure of $75.00.

Ciné-Kodak
MODEL M



August Cinegraphs

Five More Mediterranean Cinegraphs for Deep-water or Arm-chair Travelers

THESE Cinegraphs are companion pictures to those described in the July issue of the News. They are available through the courtesy of the American Export Lines.

Damascus

Damascus, one of the oldest cities in the world in point of continuous existence, is one of the few cities in the Near East which have been, up to the present, unspoiled by Western civilization, from the tourist point of view. Stately mosques raise their graceful minarets to the sky, and in their shadows, in the narrow, oriental streets, camels, donkeys and burnoosed pedestrians make way for only an occasional Ford or Buick.

The Street Called Straight, one of the world's famous thoroughfares, presents a picture of Damascus life as it has been lived down the centuries.

No. 1562; 100 feet; price $7.50.

Haifa, Nazareth, Tiberias, Sea of Galilee

This Cinegraph gives interesting glimpses of several places famous in biblical history. Haifa is viewed from Mount Carmel; at Nazareth, the well from which Mary drew water for Joseph and her Son is seen. A trip over the mountains reveals Tiberias, on the Sea of Galilee, hundreds of feet below the level of the Mediterranean.

No. 1563; 100 feet; price $7.50.

Jordan, Jericho, Dead Sea

From Jerusalem down to the Dead Sea basin the road winds through wild and beautiful mountain scenery. A few miles above the spot where the Jordan flows into the Dead Sea is the place where tradition has it that John the Baptist baptized Jesus.

In the outskirts of Jericho, Bedouin women are shown preparing flour at a crude mill; then the little modern village of Jericho is visited, and finally the new excavations of the walls of Joshua's time, which indicate that the city was actually burned.

No. 1564; 100 feet; price $7.50.

Cairo

In the modern part of this interesting city one finds great, modern hotels, broad streets, and traffic that oddly combines the East with the West. A step out of the modern section reveals the true Eastern atmosphere—bazaars, street artisans working on brass and copper trays, itinerant beggars.

From the Citadel there is an excellent view of the Mosque of Sultan Hassan, one of the most striking of modern Egyptian buildings, and of the Mohammed Ali, or Alabaster Mosque.

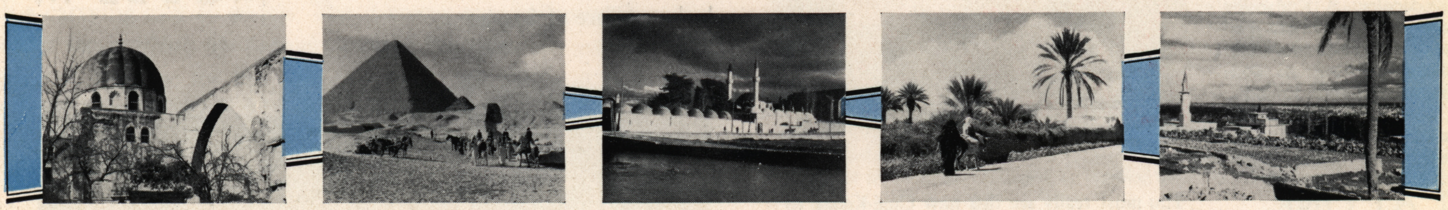
No. 1565; 100 feet; price $7.50.

The Pyramids and the Sphinx

This Cinegraph contains many unusual views of both Pyramids and Sphinx, including pictures taken during the ascent and from the top of the Great Pyramid, and telephoto close-ups of the head of the Sphinx.

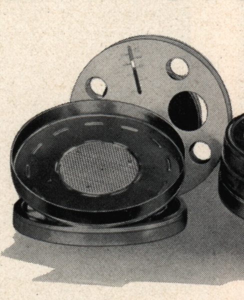
Persons who have visited this fascinating part of the Old World will revive many slumbering memories when they see the tourists mounting their long legged "desert taxis," and will again welcome the sight of the Mena House, whose shady gardens offer cool refreshment and rest after a strenuous afternoon devoted to the study of ancient Egyptian history.

No. 1566; 200 feet; price $15.00.



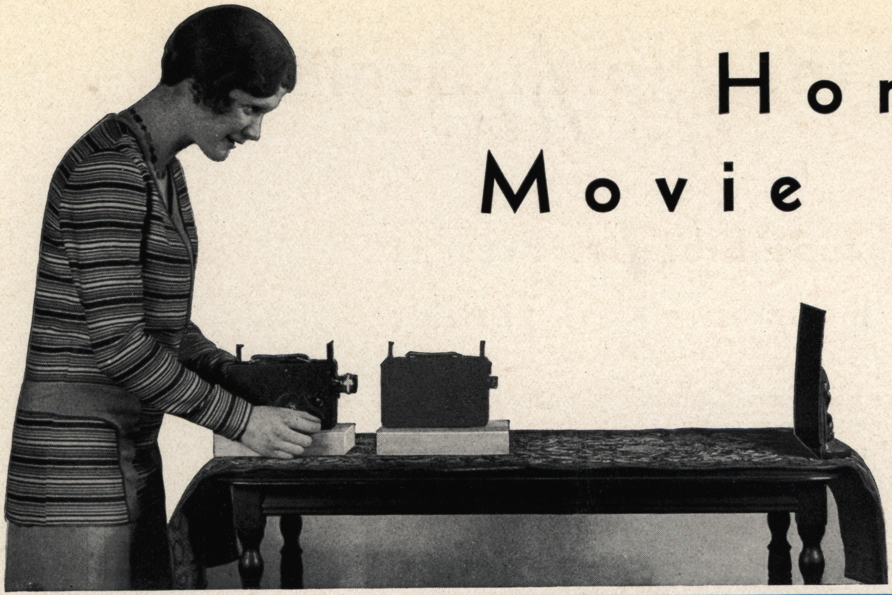
Film Preservation

CINÉ-KODAK Films should be kept in Ciné-Kodak Humidor Cans. Each Humidor Can contains a card giving full instructions for film storage. Briefly, they are: If your films are shown regularly—every week for instance—the moisture pad should be kept damp. If, on the other hand, your films are not to be projected for a period of months—such as originals of which you have made duplicates—they should be kept in dry humidors. When it is desired to project such films, the moistener pad should be dampened and the film left in the humidor for 48 hours before projecting so that it will become pliant.



It does not harm the film in any manner to be stored for a long period of time in dry humidors, if you first make certain that it is tightly wound. To keep it so, we suggest Kodascope Film Clips—handy little steel clips that easily snap into and out of position.

Your Ciné-Kodak dealer is prepared to supply you with both Ciné-Kodak Humidor Cans and Kodascope Film Clips.



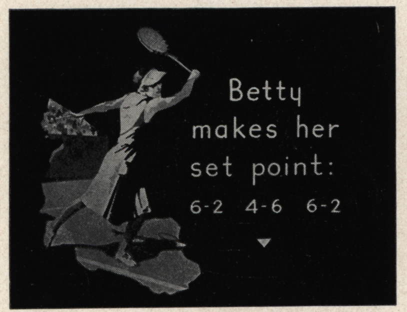
Home Movie Titles

5.

How to make them with the aid of advertising illustrations

HERE is one more way by which the movie maker may make his own movie titles.

Those of you who have not attempted this most enjoyable pastime are missing a good share of the fun of movie making.



Courtesy of the Canada Dry Ginger Ale Co.

Take the use of advertising illustrations, for instance: All you need is several pieces of 9″ x 12″ 6-ply showcard—black preferably—scissors, paste and a little patience. You need not even be able to do hand lettering! Merely make use of the gummed paper letters referred to in previous articles. Cut out the illustrations—paste them on the showcard—paste on your letters—arrange your camera and card as illustrated above (and described in detail last month)—and you will have titles which will "make" your movies.

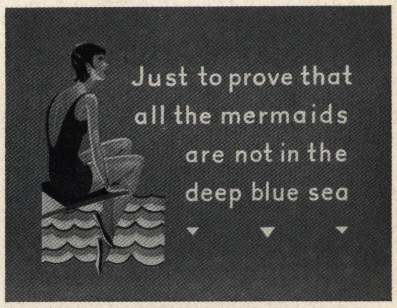
The illustrations this month are typical of those shown in previous issues. We have not tried to depict the most elaborate results obtainable by the amateur titler—illustrations and lettering are correspondingly simple—anyone can duplicate them.

Ten minutes' page turning disclosed the two illustrations reproduced in black and white with this article. Ten minutes more and they were cut and pasted on cards—inside of a half hour we had our titles! Why not keep a file of likely illustrations suitable for title illustrations? Look over all the magazines, newspaper and direct mail advertising that falls into your hands with an eye to such use and you will soon gather a representative collection which will meet any call you may make upon it.

For black and white movies use Ciné-Kodak Panchromatic Safety Film for best results. "Pan" separates all colors into different tones of gray. The red and orange coloring which predominates in most advertising illustrations would be particularly difficult to reproduce with ordinary 16 mm. film.

The Kodacolor title below—for titles can be as easily made in Kodacolor as in black and white, you know—was gleaned from a West Indies' Cruise folder of the Cunard Line. The colorfully gowned "Mammy" appeared as part of the cover illustration and the balance was salvaged from the inside pages of the folder.

It will not be necessary, we feel quite certain, for you to write advertisers for permission to use their illustrations in making up your titles—*but*—if by any possible chance, your films are to be shown before paying audiences or for commercial purposes, we advise your securing the written permission of the advertisers.



Courtesy of the Jantzen Knitting Mills

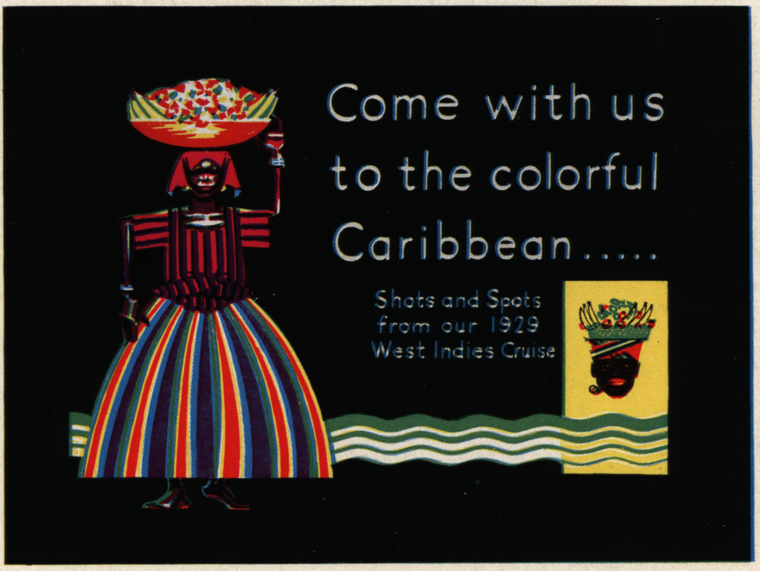
So much for advertising illustrations—you have probably already pounced upon your magazine rack.

A half dozen hints: Do not have the sun directly over your shoulder when filming your titles—but rather to one side, so as to avoid halation. Judge your exposures the same as for any other close-up. Only attempt Kodacolor titling in bright sunlight. Keep your lettering and illustrations about 2 inches in from all sides of your title card. If you wish to do your own lettering secure a "Speedball" pen and white lettering ink from your stationer.

How are your title making efforts coming along? We'd like to see them. Could you send some brief lengths of film—about six inches—of your best titles?

Next month—trick titles!

Courtesy of the Cunard Line



"Where the North Begins"

Kodascope Libraries Present Rin-Tin-Tin in a Real Thriller

THIS is a thrilling tale of the Canadian Northwest, featuring the wonder dog of the movies, Rin-Tin-Tin. It is the story of a dog that, lost in the wilds when a puppy, grows up with a band of wolves, fights his way to their leadership, and finally returns to claim the friendship of man.

The setting of the picture lends itself to strikingly beautiful photography. The snow covered mountains, the forests of evergreen trees, the clear northern sky, the sledge dogs straining at their leashes, all combine to create an atmosphere of the Far North that contributes greatly to the enjoyment of the picture.

At a little fur trading post in the mountains, a quiet but bitter rivalry exists between the Factor of the post and Gabrielle Dupree, a sledge driver, for the affection of Felice McTavish. Felice, the daughter of an elderly resident, cares only for Dupree, and, in her love for him, she is blind to the careful scheming of the Factor to get rid of his more successful opponent.

The Factor's opportunity finally arrives. During unusually severe weather, he orders Dupree to take a load of furs through the mountains and out to the company's headquarters. A difficult trip under normal conditions, it is extremely dangerous during bad weather, and men have already lost their lives in the attempt. However, to Dupree the trip means money, and money will bring him a step nearer to a home for Felice and himself—so he sets out light-heartedly on his mission.

But the Factor has schemed deeply. Even before Dupree leaves, a renegade Indian steals out with instructions to lie in ambush and kill the sledge driver at a remote spot in the mountains. As Dupree approaches, the Indian fires, leaves his human target apparently mortally wounded, and returns to report the success of his nefarious venture to the scheming Factor.

Dupree, badly hurt, crawls through the deep snow to the foot of a low, overhanging cliff that affords slight shelter from the elements—but then he hears a sound that forecasts a new and terrible danger. It is the far-off howl of wolves—and as he listens, the pack draws nearer. Finally the shadowy forms of the wolves appear. One, bolder than the others, approaches the helpless man, when like a gray flash their leader turns savagely upon the approaching animal. A terrific struggle follows, leaving the pack's leader the victor. He approaches Dupree, fangs bared—but, standing over the prostrate body, he hesitates, then turns and faces the wolves as the defender of man, dog's friend—for it is Rin-Tin-Tin, the dog—once the puppy lost in the wilderness, now the undisputed head of the pack.

It's a splendid picture from start to finish—every frame of film is packed with thrills and action—you'll not want to miss it!

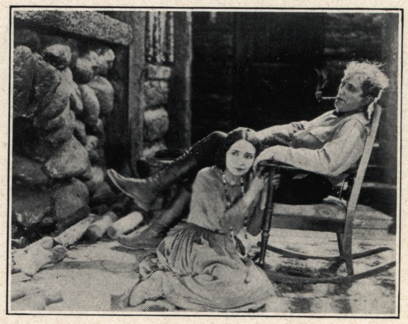
No. 8041; 6 reels; base rental $9.

■ ■

EVERY month at least one production of Kodascope Libraries, Inc., is reviewed in these columns.

There are several hundred films now available to users of 16 mm. equipment—films varying from single reel animated cartoons to some of the best screen successes starring the most famous movie actors and actresses. These pictures are professional films reduced to 16 mm. size.

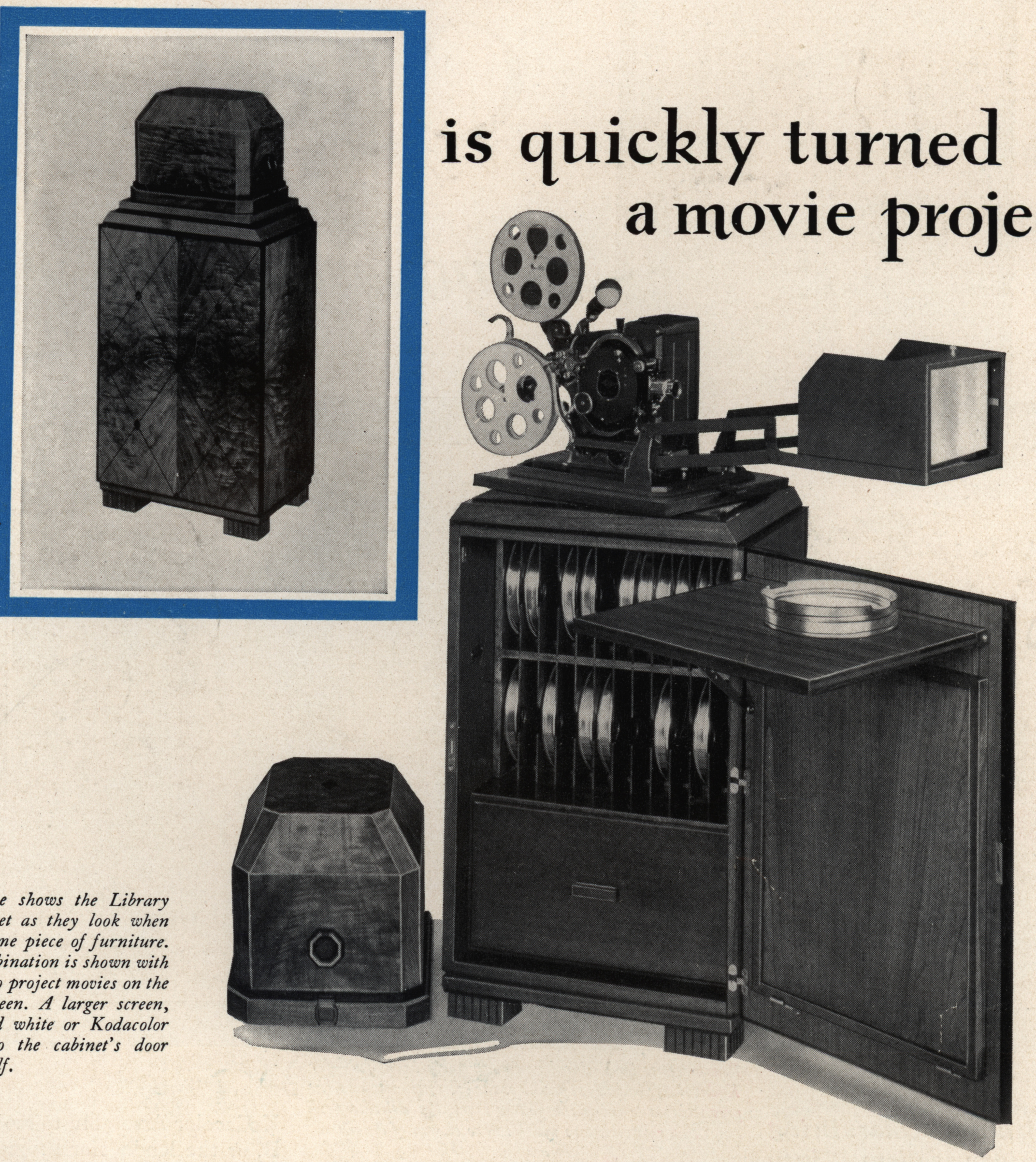
Kodascope Libraries pictures may be obtained at moderate rental from any of the Branch Libraries mentioned below. A complete catalog in which each picture is described will be sent by any Branch Library upon request.



Atlanta, Ga.—183 Peachtree Street
Boston, Mass.—260 Tremont Street
Chicago, Ill.—137 North Wabash Ave.
Cincinnati, Ohio—110 West 8th Street
Cleveland, Ohio—806 Huron Road
Detroit, Mich.—1206 Woodward Avenue
Kansas City, Mo.—916 Grand Avenue
Los Angeles, Cal.—643 South Hill Street
Minneapolis, Minn.—112 South 5th St.
New York, N. Y.—33 West 42nd Street
Philadelphia, Pa.—132 South 15th Street
Pittsburgh, Pa.—606 Wood Street
Rochester, N. Y.—343 State Street
San Francisco, Cal.—545 Market Street
Toronto, Ont.—156 King Street, West
Montreal, Quebec—104 Drummond Bldg.
Winnipeg, Manitoba—205 Paris Building
Vancouver, British Columbia—310 Credit Foncier Building.

This handsome piece of furniture . . .

is quickly turned into a movie projector



The illustration above shows the Library Kodascope and cabinet as they look when not in use—a handsome piece of furniture.

At the right the combination is shown with the Kodascope ready to project movies on the small, translucent screen. A larger screen, suitable for black and white or Kodacolor movies, is clipped to the cabinet's door beneath the hinged shelf.

THERE'S THE SAME full pleasure in showing movies with the Library Kodascope and cabinet that there is in driving the finest of cars. In each case you are conscious of every convenience, free from every petty and troublesome detail that might detract from your enjoyment.

The Library Kodascope and the cabinet that is made especially for it are unique in home movie equipment. There is no outfit offering the advantages of this distinctive unit—the combined advantages of beauty, convenience, and unexcelled pictures.

The beauty of the ensemble is instantly evident in its design—the work of a nationally known artist—and in the grain and finish of its hand rubbed, ebony inlaid walnut.

Its convenience is equally obvious. The Kodascope and cabinet being a part of living room or library furniture, it is merely necessary to remove the case of the Kodascope and extend the arms supporting the translucent screen. In a moment's time the picture selected from those in the cabinet is being shown to interested friends.

The excellence of the pictures—their brilliance, sharpness of detail, and, if Kodacolor, fidelity of color reproduction—will be at once appreciated, for the mechanical and optical perfection of the Library Kodascope assures the quality of movies that discriminating movie-makers take pride in showing.

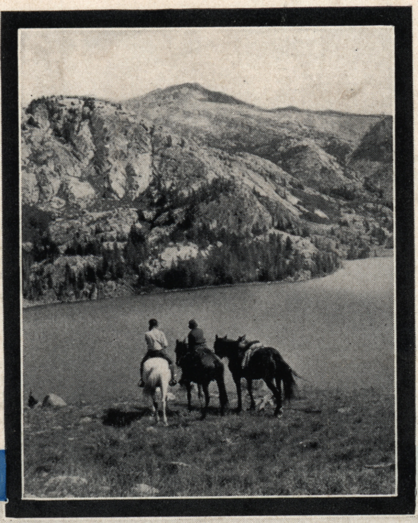
The Library Kodascope is priced at $300, complete with walnut case, spare lamp, two 400-foot aluminum reels, humidor can, 1-inch and 2-inch lenses, oiling outfit, splicing outfit and self-contained screen.

The cabinet is priced at $150, complete with screen.

Know the pleasure of showing home movies at their best!

EASTMAN KODAK COMPANY, Rochester, N. Y.

This Year... you'll want COLOR in your vacation movies



The deep blue of mountain lakes...the soft browns and greens of rugged mountains ...the bronze of wind-blown cheeks...all are easily captured in Kodacolor.

Beach scenes in Kodacolor are extremely beautiful—for Kodacolor faithfully reproduces the colorful costumes, the green waves lapping the yellow sand, the delicate flesh tones that contribute so much to the charm of childhood.

Take them with Kodacolor. Bring new beauty...new realism...into every summer picture you make!

IF YOU want to get the greatest summer pictures you ever saw...then in big letters at the top of your vacation list write ...KODACOLOR!

It will mean new beauty and new realism for every vacation scene you take.

Every tint...every hue...every splash of color will be in your pictures. Radiant greens and reds...soft yellows and blues... warm, fleeting flesh colors...reproduced with true color fidelity right on your screen.

No more futile explanations to neighbors about that blazing red patch of mountain flowers...or the colorful bathing suits on the beach.

Now you can show them each spot of beauty just as you saw it...in its natural, life-like colors.

To make Kodacolor, you simply load Ciné-Kodak, Model K, B, or BB, *f*.1.9, with Kodacolor Film and insert the small Kodacolor Filter before the lens. The filter locks the exposure lever at *f*.1.9, so there is no question as to what aperture to use.

Bright sunlight (except when using the half-speed feature of Models K and BB, *f*.1.9) and proper focusing are the only other two things required for excellent Kodacolor results.

To project Kodacolor, simply attach the Kodacolor Assembly to Kodascope, Model B, or the Kodacolor Projection Lens Unit to Kodascope, Model A. A turn of the switch brings your pictures to your screen, in full color.

The special Kodacolor Screen, beautifully mounted in walnut, assures Kodacolor projection of highest quality.

Kodacolor Film is only $4.75 the 50-foot roll, reduced from $6.00. There is also a new 100-foot roll for $9.00.

See a Ciné-Kodak dealer about Kodacolor equipment—take Kodacolor movies of children, parents, friends, your garden, summer's riotous colors—show them on a Kodacolor Screen—then you will know the marvelous beauty and color fidelity of Kodacolor! One showing will win you!

EASTMAN KODAK COMPANY, Rochester, N.Y.

90 B/C

The
ODAK

AUGUST-1930